

# CLEVELAND ART



Dear Members,

By now I am sure you are all aware of our extreme good fortune in attracting David Franklin here as the eighth director of the Cleveland Museum of Art. An active scholar of Italian Renaissance art, he was deputy director and chief curator at the National Gallery of Canada in Ottawa, where he had worked since 1998. Prior to that, he studied and taught at Oxford University in the UK. He holds a PhD from the Courtauld Institute of Art in London and did his undergraduate work at Queen's University in Kingston, Ontario. Born in Lachine, Quebec, a borough of Montreal, he grew up in suburban Toronto. He is fluent in French and Italian. In this issue David discusses his inspiring vision for the future of the museum. I very much encourage you to read the article.

Just one year ago Debbie Gribbon became the CMA's interim director. While her years of experience at the Getty Museum and the Isabella Stewart Gardner Museum were invaluable, her steady good humor and wisdom were just as important to the wonderful success of her interim directorship. Her leadership during a key year in the museum's history was marked by many accomplishments. We are all greatly in her debt for her brief but indispensable service to the museum.

David and Debbie worked together during September to ensure a seamless transition on his official start date of September 20. Looking forward, the coming years will be absolutely transformative for the museum. The expansion and renovation project is moving toward completion in 2013, and much of the potential these physical changes, promise should be realized as the CMA approaches its 100th anniversary in 2016. All of this fits into an exciting time for the city of Cleveland and the broader northeast

Ohio region. Despite periods of economic difficulty, the region is focusing on coming together to make the most of its natural advantages of location, its enviable cultural and intellectual assets, and the quality and determination of its people. I know that David intends that our museum will help lead the way. All of us on the board of trustees are delighted to have David here.

I would also like to convey on behalf of the museum our great appreciation to Tom Hinson, who is retiring on December 31 after 38 years of exemplary service. He arrived in January 1973 as assistant curator of contemporary art in charge of the then-annual May Show. He subsequently became curator of contemporary art and photography, and later the museum's first curator dedicated exclusively to photography. A substantial portion of the art you see in the contemporary galleries—and virtually all of the photography exhibitions and acquisitions in the museum over the past four decades—have been the result of Tom's effort. We wish him all the best.

Finally, I note with sadness the loss of Maxeen Stone Flower, an honorary trustee, and Jim Dempsey, a longtime trustee who led the board as president from 1981 to 1985. Maxeen was an avid art collector and supporter of the museum, and Jim led the board with great dedication and counseled Sherman Lee with great wisdom. Both will be greatly missed.

Sincerely,

*Alfred M. Rankin, Jr.*

Alfred M. Rankin Jr.  
President, Board of Trustees

**Cover: The Shrine of Saint Amandus** (detail), Flemish, early 13th century with significant later additions. Copper gilt, silver, and brass over wood (oak), enamel (champlevé and cloisonné), rock crystal, semiprecious stones; 48.9 x 64.1 x 30.3 cm. The Walters Art Museum, Baltimore 53.9. © The Walters Art Museum, Baltimore

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### Questions? Comments?

[magazine@clevelandart.org](mailto:magazine@clevelandart.org)

### Magazine Staff

Editing: Barbara J. Bradley, Gregory M. Donley, Kathleen Mills

Design: Gregory M. Donley

Photography: Howard T. Agriesti, David Brichford, Gregory M. Donley, Gary Kirchenbauer

Digital scanning: David Brichford



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# It's About Art

For David Franklin, the life of a great museum grows out of a great collection, object by object



**W**ith the museum's ambitious renovation and expansion project well on the way to completion, new director David Franklin, who began work on September 20, plans to concentrate on ways to bring the museum's remarkable collection to life—from helping diverse visitors find joy and meaning in the museum to inspiring the scholarship that enhances art historical understanding and forms the basis of new exhibitions, acquisitions, and publications. Whatever else the museum may do, it all starts with the art object.

"When I talk about the importance of the art object," Franklin explains, "I don't mean only the work and its installation and presentation, but also the broad-

er visitor experience. Because the collection embodies such richness and because the museum's doors are open to everyone, concepts of variety and plurality and even ideas of free speech are part of that experience. The objects teach us about themselves, but they also help us learn about ourselves. They teach us to value diversity, to respect beauty; they teach us how to feel, how to appreciate new things."

The potential of the museum to bring people together with great works of art in this physical space translates into a benefit for the local community in a number of ways. "Architect Rafael Viñoly's belief in demystification and clarity are ideal for this museum

because the architecture focuses the visitor experience not just on the building itself, but also on the works of art,” Franklin says. “That’s part of what I mean by saying it’s all about the object. The opportunity to appreciate a work of art in a gallery grounds us in reality. In that way a museum is a rare kind of civic space. It gathers all these different kinds of people in order to share a contemplative, moving experience.”

Contemplative and moving does not mean lacking in energy, however. “In Cleveland specifically, you walk through the galleries and there’s a palpable sense of excitement and pride, an atmosphere of change and hope for the future. The museum’s prestige and reputation should have an influence on the community’s perception of itself.” He elaborates: “If you have a collection of

art, but does so with the absolute finest, most exciting, most provocative examples.”

To Franklin, behind every popular success is a foundation of research and creative intellectual work. “In the world at large, museums are all putting more emphasis on their own collections,” he observes. “The whole notion of the blockbuster exhibition has really run out of steam—there are only so many ways to repackage Impressionist masterpieces, and we’ve used them up a while ago. More to the point, it’s the job of the museum not just to follow taste, but to create taste, to lead the public to better appreciation. Museums with strong permanent collections and strong curatorial staffs are best situated to develop new scholarship and new exhibitions and publications. In that way, the Cleveland Museum of Art is really in a perfect place.”



**David Franklin jumps right in**  
Addressing the media in August, with board president Al Rankin and wife Vicki Rankin, and chatting with visitors after the annual Collis Lecture in September

works of art that are on a par with the British Museum or the Louvre, that says something about the quality of your community.”

The role of the CMA, Franklin feels, has evolved significantly in the nearly 100 years since its founding. “In some ways Cleveland’s cultural industries have taken the place of the heavy industries of the past as leaders of the community’s aspirations. It’s an important role for us. And while a museum can be a great civilizing influence, it can also be very subversive. That aspect is important. We can be a force not only for understanding and appreciation, but also for expanded possibilities, for adventure. Cleveland is in a primary position to be a leader in innovation.”

But before any of those “spinoff” effects can happen, there must be aesthetic impact. “Wall texts and tour guides and other aids to interpretation can help us learn more about works that interest us,” Franklin says, “but one of the things I believe is that our desire to learn comes second. First comes the impact, then the curiosity. This is why it makes a difference to have a museum full of masterpieces as we do here. The greater the work, the more fertile the environment is for the kind of connection that leads one to want to learn more. The great strength of this museum is that it not only is a kind of concise art historical textbook that presents a comprehensive view of the history of

This kind of collection-driven leadership manifests itself not only in significant public exhibitions, but also in the world of scholarship. “Museums are emerging with a very sophisticated role within the scholarly community. In academia, the pressure to publish frequently is so great that there is rarely the opportunity to spend a long time working on a project. Museums, however, are still able to devote a few years to the research that might develop into a major exhibition or book. This leaves us with a unique opportunity to be a leader in scholarship, especially in areas where knowledge is just emerging.”

How that scholarship appears—articles, books, DVDs, web pages—continues to evolve. “Museums are a lot of things, and one of the things they are is publishers,” Franklin says. “I know the web is great, but I still love books. Electronic databases have made a great impact in certain kinds of research, but there are things only books can do. [In Ottawa] we did a book of poetry on the collection, for example. Some books may not be scholarship in a traditional sense, but they are important and they are intellectually and artistically significant.”

As he looks ahead to the completion of the building project in a few years and the museum’s 100th anniversary in 2016, Franklin sums up his priorities: “It really comes down to two ideas: how museums are an extraordinary force for good in society, and how the Cleveland Museum of Art can lead.” ■

KELVIN AND ELEANOR  
SMITH FOUNDATION  
EXHIBITION HALL

**Treasures of Heaven: Saints, Relics,  
and Devotion in Medieval Europe**

October 17, 2010–January 17, 2011. A unique glimpse of the Middle Ages through more than 100 works of art designed to hold sacred Christian relics.

Organized by the Cleveland Museum of Art, the Walters Art Museum, and the British Museum. This exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities. Support for the exhibition has been provided by the National Endowment for the Humanities and the Samuel H. Kress Foundation. Education program support is provided in part by Giant Eagle and by Mr. and Mrs. Edward C. Smith and Tom and Sandy Sullivan.

**TICKETS** \$12 for adults; \$10 for seniors and students; \$6 for kids 6-18; free for kids 5 and under; free for members. \$2 per ticket service fee for phone or online orders

**Reliquary Triptych with the Annunciation, Saint Ansanus, the Adoration of the Magi, and the Crucifixion** about 1370.

Bartolo di Fredi (Italian, active 1353–1410).

Tempera and gold leaf on wood with gold and polychromed ivory; 35.5 x 46 cm.

Private Collection, London 0442



IN THE GALLERIES



**Talisman Necklace** 1985. John Paul Miller (American, b. 1918). Gold, silk. Collection of Mrs. Scott R. Inkley. © John Paul Miller

**The Jewelry of John Paul Miller**

Through January 2, 2011, Betty and Max Ratner gallery. The museum's first retrospective of the work of the nonagenarian Cleveland jeweler whose stunning creations, many in gold and enamel, range from crustacean shapes to abstractions inspired by natural forms and patterns.

**In Honor of the Cleveland Arts Prize**

Through March 13, 2011, east wing, Cleveland and design galleries. Rotations of works in all media created by former visual arts prize winners whose work is in the permanent collection.

**The Glory of the Painted Page: Manuscript Illuminations from the Permanent Collection**

November 6, 2010–February 27, 2011, 1916 level 1, prints and drawings galleries. The history of the book forms one of the chief categories of the material culture of medieval and Renaissance Europe. This exhibition presents a selection of liturgical, academic, and biblical leaves from the museum's permanent collection.

**Kim Beom: Objects Being Taught They Are Nothing But Tools**

November 14, 2010–March 6, 2011, east wing photography gallery. This humorous and challenging installation by the adventurous South Korean artist Kim Beom explores conceptual and cultural issues related to teaching—from how systems of “education” can be used as instruments of social oppression to the ways in which human beings “teach” inanimate objects to take on meaning.



# Kim Beom

The South Korean artist challenges channels of social repression in his first solo museum exhibition in the United States

With an expressive vocabulary that relies on deadpan humor, absurdist enunciation, poetry, and childlike imagery, Kim Beom investigates our perception of the world by bringing reality and imagination closer together. By referencing the animistic traditions by which artists ascribe a spiritual core to individual works, as well as the 20th-century avant-gardists who mined the human subconscious and practiced a kind of social awareness, Kim's work has developed around the visual tradition of illusionism.

Kim lives and works in Seoul, where he was born in 1963. Schooled at Seoul National University (MFA, 1988) and the School of Visual Arts in New York (MFA, 1991), Kim has participated in a number of international exhibitions, including the 2005 Venice Biennale, and surveys of contemporary Korean art. *Kim Beom: Objects Being Taught They Are Nothing But Tools* is the artist's first one-person museum exhibition in the United States. It features three new mixed-media installations and 17 drawings from 1994 to the present. This focused excerpt introduces the artist's multifaceted work as well as his continued reflection on modern Korean society. As curator Kim Heejin recently noted, "Having attended college in the 1980s during South Korea's student democratization movement, Kim has kept a balanced distance from diverse social battles with a seemingly cool decency and playful humor that in fact disguises an intense physical production process and critique on reality."<sup>1</sup>

Among the exhibited drawings, the ongoing "Blueprints and Perspectives" series (begun in 2002) presents plans for an array of functional buildings and vehicles. As such, they are conceived like technical architectural proposals and come in sets of two, a color pencil rendering of each exterior and a corresponding blueprint that details the interior on graph paper. *Spy Ship* depicts a cloud floating in the sky that, in fact, contains a whole environment. Dominated by curving lines and a symmetrical division of space, the interior emphasizes a sense of harmony and utopia. The overall sense of serenity and perfection embodied in the visual renderings contrasts with the narrative the artist developed in these drawings, whose denouement is the suppression of freedom and whose portrayed protagonists are stick figures, emotionless humans acting mechanically. The "Perspectives" can be read as camouflages and their blueprints as secret measures for repressive plans. The artist has blended architectural design and narrative illustration in childlike, comic-strip styles, in which an absurd imaginary world takes its cues from the real Cold War, Korean history, and the country's strained present-day politics.

In the mixed-media installation *Objects Being Taught They Are Nothing But Tools*, Kim reflects on the Korean educational system as another channel of social repression. Nineteen common utensils "sit" on

## **Objects Being Taught They Are Nothing But Tools**

2010. Everyday objects, wooden chairs, blackboard with fluorescent light, wooden tables, single channel video on TV monitor (21 min., 8 sec.); approximately 165.5 x 427.5 x 230 cm overall. Courtesy of the artist. Photograph © Kim Beom, photo by Park Myung-Rea



## **RELATED EVENTS**

**Kim Beom** walks through the exhibition, Friday, November 12, 7:30.

**Paola Morsiani** Curator of Contemporary Art, lectures on Kim Beom and his work, Wednesday, January 19, 6:30.

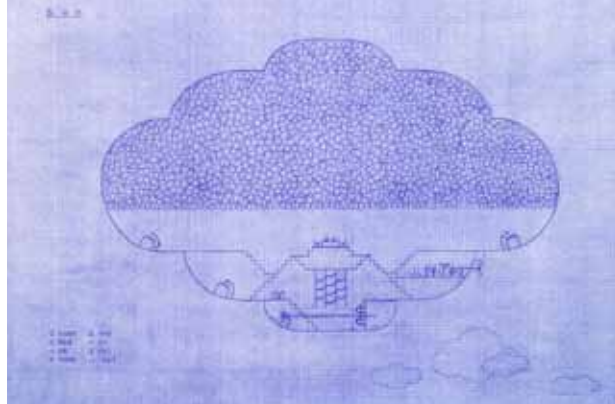
**Doryun Chong** Museum of Modern Art, New York, discusses Korean contemporary art, Saturday, February 12, 2:30.

**Seunghye Sun** Associate Curator of Korean and Japanese Art, talks about Korean contemporary artists from the 386 Generation, Wednesday, February 16, 6:30.

**Spy Ship (Perspective)** 2004. Colored pencil on paper; 39.5 x 52.5 cm (framed). Private collection, Seoul. © Kim Beom, photo by the artist



**Spy Ship** 2004. Blue-print; 56.5 x 80.5 cm (framed). Courtesy of the artist. © Kim Beom



small chairs assembled on top of a table and facing a blackboard and video monitor. The utensils appear to be listening to a lecture on the monitor. The speaker, presenting evidence that inanimate objects should be conceived exclusively as useful tools for animate beings, derives arguments from a range of scientific theories on the origins of life, the Old Testament, the Universal Declaration of Human Rights, capitalistic notions of value, and the evolution of technology. Delivered in a monotone, the lecture aims to discredit any investment in the objects that would suggest imaginary or metaphorical meanings. Nevertheless, the theatrical setup of the installation—with low lights, toy-size chairs, and annotations on the blackboard—anthropomorphizes those very objects and their shapes with behavioral traits of attentive pupils—long necks, purposefulness, and patience. The teacher's words resonate as absurdly one-sided, and as viewers we find ourselves considering the tools in a different light. An even more complex incarnation of this re-evaluation of one's own belief system, *A Rock That Was Taught It Was a Bird* features a large stone “perched” on a truncated tree branch. On an adjacent monitor, viewers follow several lessons imparted to the stone on the physics of flying. Viewers are implicitly asked to work with and alongside the raw material of the rock and negotiate a physical impossibility.

The relationship of sculpture to video in these works embodies a number of dualities—nature and culture, reality and fiction, vision and concept, inside and outside, invisible and visible. Kim uses the term *animism* to both indicate the coming together of these multiple meanings and reconcile concepts that have been seen as antagonistic and separate since modernity. The artist refers to the very concept of animism, as opposed to the history of this term in anthropology and its 19th-century interpretation as a form of primitive religion, and rejects the separation between the animate and inanimate prescribed by modern rationalism. As Kim has said, “I explore the confusion that exists between inanimate objects and living things in many of my works. In a world where nature, humans, and objects exist, I am very interested in the attributes and status of tools that also possess a sort of

vitality, but one that is different from the vitality of living things. . . . I want to seek alternative definitions of life by studying these objects that contain human ideals. . . . In the process, a certain confusion arises and such animistic elements interest me.”<sup>2</sup> In the publication and exhibition *Animism*, writer and curator Anselm Franke discusses “the many dimensions of the term” beyond its reflection of “colonial subjugation” throughout the past two centuries, which resulted in the abandonment of the term. In a parallel existence, animism has subsisted not only as a cultural practice among so-called indigenous societies, but also as an “‘esthetic economy’ and a way of imagining, which gives



expression to collective desires and articulates common-sensical schemes, determining the possibilities of recognizing other subjectivities, and how life processes can be conceptualized.”<sup>3</sup>

Kim desires to maintain the relationship between vision (what we see) and concept (what we think) and inspires the viewer to come closer and become actively engaged—or even entangled—in the projection of images and thoughts. In these recent works, Kim articulates the figure of the teacher, in positive and negative versions, and emphasizes the internalized action of the viewer to believe or not believe. Fusing the position of artist and docent, of the art object and the larger social field, these works stand for how we invest art with meaning. 🏠📺

## NOTES

1. Kim Heejin, wall text regarding artworks by Kim Beom featured

in the exhibition *Unconquered: Critical Visions from South Korea*, Museo Rufino

Tamayo, Mexico City, October 15, 2009–January 10, 2010.

2. Kim, in Kim Sunjung, ed., *Kim Beom*, exh. cat., Artsonje Center (Seoul, 2010), 121.

3. Anselm Franke, ed., *Animism*, exh. cat., Extra City Kunsthall Antwerpen and the Museum of

Contemporary Art Antwerp (Berlin: Sternberg Press, 2010), 1: 12–13.

## ON THE ROAD

**See works from Cleveland's collection in exhibitions worldwide**

*The Mourners: Medieval Tomb Sculptures from the Court of Burgundy*, a FRAME-organized exhibition featuring our Jean de la Huerta sculpture, *Mourner with a Book from the Tomb of John the Fearless, Duke of Burgundy (1371-1419)*, visits the Dallas Museum of Art, through January 2, 2011, and the Minneapolis Institute of Arts, January 23–April 17, 2011.

*Alice Neel: Painted Truths*, Moderna Museet, Malmö, Sweden, through January 2, 2011, features our *Jackie Curtis and Ritta Redd*.

*The Art of Ancient Greek Theater*, J. Paul Getty Museum, Los Angeles, through January 3, 2011. Cleveland's objects are unique contributions to this show, adding rare, surviving images of the Greek theater in action.

*Dalí: The Late Work*, High Museum of Art, Atlanta, through January 9, 2011, features Cleveland works by Dalí: the painting *Bowl and Plate: The Sleep of Nautilus* and the drawing *Marsupial Figure*.

*Against the Grain: Modernism in the Midwest*, Riffe Gallery, Columbus, November 4, 2010–January 9, 2011; and Southern Ohio Museum, Portsmouth, March 5–May 29, 2011. Paintings include William Sommer's *The Pool* and Manière Dawson's *Differential Complex*.

*Impressionist Gardens*, Museo Thyssen-Bornemisza, Madrid, November 23, 2010–February 27, 2011. On loan to the exhibition are a James Ensor painting, *The Garden of the Rousseau Family*, and an Antoine Pierre Mongin painting, *The Curious One*.

## NEW IN THE GALLERIES

In the contemporary galleries look for a new *Untitled* work by Cleveland-based Icelandic artist Hildur Ásgeirsdóttir Jónsson on loan until February 2011. Sixteen feet in length, it is painted and woven. The unique color saturation results in a singularly intense image. Its large size is new to Jónsson and emphasizes her work's inherently active relationship to space.

The Allen Memorial Art Museum at Oberlin College is undergoing renovation, and selected works from its holdings—one of the two or three best college collections in the nation—are on view in our galleries at different times between now and next year (see article on page 9).

## PERSONAL FAVORITE



Steven Plank leads Oberlin's 40-voice choir Collegium Musicum in a free gallery concert on December 8. It will sound amazing. Don't miss it. See the portrait of Charles II in gallery 212.

**Steven Plank, Scholar of Early Music, Oberlin College**

What draws me to this painting (*Portrait of King Charles II of England*, Philippe de Champagne, Elisabeth Severance Prentiss Collection 1959.38) is the way the image of Charles II is so at odds with popular images of him. A chorister in the Chapel Royal at the time of the Restoration would later remember him as "a brisk and airy prince, coming to the crown in the flower and vigor of his age." We see very little of the brisk and airy prince here, and I think it's interesting to ponder

the reasons why this image seems so at odds with this king who became such an icon of pleasure and hedonism.

In 1653 when this was painted, Charles was about 23. He had seen his father executed and had witnessed a civil war; he had been defeated in battle and had a difficult escape from England to the Continent. And now he faced the uphill challenge of a return to England to claim the monarchy. So I think what we see here is a reminder of how challenging those years were.

The painting seems very dark and marked by events. This does not look like a 23-year-old; it looks like someone who has rather more experience. It's not clear how well Charles knew his father or how deeply the execution affected him personally, but if nothing else, the regicide would have completely transformed his world. That royal ground on which he stood was no longer firm. Certainly that would have been unsettling. Around this time he would have been cutting a deal with the Scots, and they really held his nose to the grindstone and forced all kinds of concessions in exchange for their support. I see a kind of resentment in

the face as well. It's an engaging image of a dark aspect of a character that we usually see in a different light.

Interestingly, all of this drama unfolds as a curtain behind Charles is being pulled back, which points to the other thing that I like very much about this: its theatricality. The 17th century is the age in which opera is coming into its own—it's easy to sense something operatic here, with the dramatic backdrop and the posed figure wearing armor with his hand on the sword, a scene that's heroic in a very theatrical way. It is easy to picture Charles as an operatic hero.

One might ask then what might be the reason for this unusual presentation of Charles. I wonder if it's not a painting that has a good bit of political strategy to it. It communicates a seriousness, a confidence of mission that surely would have been attractive to those who were trying to promote his return to England. It's an image that would inspire more support perhaps than the "brisk and airy prince."



# Beyond Oberlin

The Allen Memorial Art Museum's renovation project affords an opportunity to display masterworks from its collection at the CMA



Oberlin College's Allen Memorial Art Museum is one of northeast Ohio's hidden gems. The Allen's history parallels our own, with its signature Cass Gilbert building completed in 1917, one year after the CMA opened its own home. One of the great college art museums in America, the Allen has built up remarkable holdings for over a century, and it remains an active and important collecting institution.

Recognizing an urgent need for modern climate control and state-of-the-art storage and service facilities, director Stephanie Wiles reached a conclusion similar to the CMA's at the beginning of our own building project: closing the entire facility for a relatively brief time would allow the project to move more swiftly. And, like the CMA, rather than shuttering away Oberlin's holdings for a year, the Allen wanted to keep its collection in the public eye and available to students. A core group of works on paper moved to its library's rare book room, and other works were lent to exhibitions at the Akron Art Museum and MOCA Cleveland. The Allen also placed some of its best-known European and American works at the Metropolitan Museum of Art in New York and the Phillips Collection in Washington, where the objects were integrated within the permanent collections.

Feeling strongly that the Allen's collection needed to maintain a permanent presence within the northeast Ohio community, I proposed bringing a group of paintings and sculptures to the CMA, where the objects could have a direct dialogue with their neighbors. In addition to choosing outstanding works, Andria Derstine, the Allen's curator of collections, and I chose 12 talented Oberlin students for a collaborative Spring 2010 course well suited to the missions of the two institutions. Each student selected an object on which to work. We wanted a college course that would do something different—to show how students' academic training could apply to a real-life problem: how to interpret a work of art in a gallery setting. The students may have already been familiar with the works in their traditional home at the Allen, but we asked them to look at the works in the context of their new placement at the CMA. Instead of a research paper, they wrote labels, a demanding exercise that required them to say something intelligent and important in fewer than 120 words. Considering different ways of interpreting the collections, they also prepared a podcast

as well as a longer text, appearing on the Oberlin and CMA web sites. See a selection of these Oberlin student projects at [www.ClevelandArt.org](http://www.ClevelandArt.org) in the collections area.

We met several times at the CMA, where museum staff, ranging from our label editors and head of architecture and design to our cratemaker and lead mount-maker, talked with the students. They learned about the intersection of practical and intellectual considerations that are at the heart of museum work, and discovered that curatorial work is not a solitary pursuit but highly collaborative.

Some of the Oberlin objects now at the CMA allow for intriguing side-by-side comparisons of works by the same artist—for example, Oudry and Chardin. Others open up exciting histories of collecting in Cleveland, allowing us to demonstrate the competitive collecting of the Severances by displaying the CMA's great Dutch landscape by Hobbema—a canvas that hung in John Severance's house—alongside a smaller wood panel

## A Loan Collaboration

Interim director Debbie Gribbon (right) and European paintings curator Jon Seydl pose in the gallery with Stephanie Wiles (left) and Andria Derstine of Oberlin.



by the same artist donated to Oberlin by Severance's sister, Elisabeth Prentiss. However, perhaps the most exciting juxtaposition is in the British gallery, where portraits by Hogarth and Batoni enliven the space, and Oberlin's masterwork by Thomas Lawrence, the full-length portrait of Lady Wigram, hangs beside Cleveland's own great portrait of Lady Manners—creating a Lawrence exhibition with just these two marvelous pictures. 🏠📖

## GALLERY GUIDE

A brochure illustrating all the Oberlin objects and their gallery locations is available at the museum

# The Outside Trustee

Appreciating Dudley P. Allen's influence on the Severance family's museum patronage

Three years from now the Cleveland Museum of Art will mark the centennial of its incorporation. At their first meeting in December 1913, the new board of directors made a decision whose import endures to this day. The representatives of the museum's founding trusts unanimously resolved to elect Dudley P. Allen as the first "outside" trustee.

A prominent surgeon, Allen had collected art since his student days at Oberlin College in the 1870s. His connoisseurship, wisdom, and energy were cited later as the reasons for his board selection, and he quickly involved himself in the development of the inaugural exhibition and collections for the 1916 building, whose construction was then under way. The role that Allen played in the cultivation of two individuals now counted among the museum's greatest patrons—his wife, Elisabeth, and her brother, John L. Severance—has gone undocumented, I discovered in conducting research for my recently published biography, *The Severances*.

The heirs of Standard Oil Company of Ohio treasurer Louis H. Severance, John and Elisabeth did not feel called to advance the cause that had animated their father's philanthropy: the conversion of the world to Christianity. A leading benefactor of the Presbyterian Church's Board of Foreign Missions in the early 1900s, Severance had contributed millions (in today's dollars) to help spread Presbyterianism. Higher education and world travel had taught his children to appreciate other cultures and religions as they were. In forging their own philanthropic identities John and Elisabeth took their lead from Dudley P. Allen, who had chosen to devote his retirement to enlarging the dominion of art in the lives of his fellow Clevelanders.

Allen believed that art museums had a greater role to play in society than merely serving as "cold-storage house[s] for sculptures and paintings," as one of his eulogists put it. During his postgraduate medical studies in Europe, Allen had been impressed by the positive influence that the museums of Germany exerted on the level of craftsmanship and the quality of commercial design in that country. In the United States, the ascendancy of the machine age had contributed to the devaluation of items fabricated by hand. Allen, who was named to the museum's accessions committee in July 1914, urged the museum's first director, Frederic A. Whiting, to assemble a collection of "artistic implements and articles

of common use" to serve as "models for the handicraftsmen of Cleveland."

Whiting needed little encouragement along these lines. A former secretary of the Arts and Crafts Society of Boston, he had independently concluded that a general art museum serving an iron and steel manufacturing center should display inspirational examples of metalworking, and he planned to collect wrought-iron furnishings and cast-bronze sculpture. He also set out, quixotically, to acquire a collection of medieval arms and armor that would rival the holdings of the Metropolitan Museum of Art in New York. Whiting recognized that such an armamentarium would lure audiences with nominal interest in the visual arts into the museum.

By late fall 1914 the director had identified an important private armor collection that he hoped very soon to secure. Whiting shared with Allen his idea that the armor should be displayed in the high-ceilinged gallery that would be laid out to the east of the museum's main rotunda. The large rectangular space had originally been intended for the display of plaster-cast reproductions of Renaissance and medieval sculpture, but these instructive materials could no longer be acquired from Europe because of the outbreak of World War I the previous June. The director now thought that the sandstone-walled gallery would be perfect for a court of armor. "The walls will be covered with important tapestries and the whole effect can be made very splendid," Whiting wrote in mid-November to Allen, whom he considered his "stalwart ally in every effort to make the Cleveland Museum of Art a popular institution."

Then a resident at the Ritz-Carlton in New York City, Allen hosted but did not attend a dinner held several days later in Cleveland for the museum's board and new advisory council. The members of the latter body included John L. Severance, who had recently begun to collect old master paintings. The museum hoped to secure underwriting for its inaugural exhibition from the prominent businessmen Allen had assembled at the Union Club downtown, and the evening indeed produced the first subscription—from Severance, who stepped forward (probably in accordance with a prearranged plan) to pledge \$5,000. Meeting again two weeks later, the trustees and the advisory council reached a formal consensus that the museum should mount the most important inaugural exhibition possible. The gentlemen



Dudley P. Allen



backed up their ambitious resolution with subscriptions and donations of art.

Meanwhile, Allen had been mulling over Whiting's idea for an armor court. As he and Elisabeth made the rounds of the New York art and antique dealers, looking for old master paintings and period furnishings for their new home in Cleveland Heights, they asked to be shown tapestries. "I . . . think it possible to secure something highly desirable along this line," Allen reported back to Whiting at the end of November. At W. French and Company on Madison Avenue the Allens had come across a set of 17th-century Flemish weavings of captivating beauty. Over the next several weeks they returned to the dealer's art gallery several times to study the eight monumental weavings illustrating the tragic love story of Dido and Aeneas from *The Aeneid*, the epic Roman poem by Virgil. The tapestries had hung in the Barberini Palazzo in Rome since their commissioning by Barberini family member Pope Urban VIII.

Allen's unexpected death in early January 1915 seemed to spell the end of this initiative. Then, in early May, the museum's board president received a letter from Elisabeth Allen on stationery edged in black. "Immediately upon the Doctor's going, the thought came to me that I should like to do something in his memory which would symbolize some of the great desires which he had for the Museum," Elisabeth explained. She had consequently made an offer for the Barberini tapestries and now wished to donate them to the Cleveland museum, provided that the gift was acceptable to the accessions committee.

That summer Frederic Whiting enlisted Elisabeth's help in identifying potential underwriters of the desired armor purchase. Probably with her encouragement, Whiting approached John L. Severance, who had been elected in June to fill the seat on the museum's board left vacant by Allen's death. Severance (who would go on to serve as board president from 1926 to his death in 1936) understood the responsibilities inherent in his acceptance of the prestigious position. Furthermore, Whiting's desire to introduce Cleveland audiences to ironwork exemplifying the "high-water mark in the fabrication and decoration of this difficult material" touched a responsive chord in John, who liked the idea of spreading appreciation of the incomparable craftsmanship of the High Middle Ages that he himself had gained during a Grand Tour of Europe. Feelings for his sister and his late brother-in-law also came into play. Severance agreed to underwrite an armor collection for the museum. The story of the dramatic next phases in the genesis of the

museum's beloved Armor Court has been well told by CMA's curator of medieval art, Stephen N. Fliegel, in his 1999 book, *Arms and Armor* (revised in 2008).

Their commitment to the museum's advancement now cemented, the childless John and Elisabeth had each decided by the early 1920s to leave their esteemed art collections to the museum. Thereafter, the siblings sought to acquire works that would fill gaps in the CMA's holdings. The transfer of this corpus of important European paintings, sculpture, furniture, and decorative arts from the 14th through the 19th centuries to the mu-



seum's stewardship, completed by the mid-1940s, helped to secure the national standing of the late-blooming regional institution. Just the gifts of the paintings alone would be the envy of any general art museum in the world.<sup>1</sup>

Allen's bequest of \$100,000 to endow an art acquisition fund set another example for the Severances. Elisabeth, who died in 1944, left endowment monies to support the museum's operation, while John emulated his late brother-in-law in endowing a purchase fund that has since helped to underwrite the acquisition of more than 3,000 objects. Recently the museum began tapping into income from the John L. Severance Purchase Fund for an unanticipated but critical purpose. Up to \$75 million of the revenues generated by the Severance Fund and three other sources of art-acquisition monies can be applied (the Cuyahoga County Probate Court has determined) toward completion of the museum's \$350 million expansion and renovation project. The legacy of the Severance-Allen clan, whose personal history is inextricably linked with the rise of Cleveland, now includes significant contributions to the city's renewal and reinvention. 🏰

#### AUTHOR

Diana Tittle is the author of *The Severances: An American Odyssey, from Puritan Massachusetts to Ohio's Western Reserve, and Beyond*.

#### NOTE

1. Included were Renaissance paintings by Fra Angelico, Andrea del Sarto, Pintoricchio, and Hans Mielich; 17th-century Dutch landscapes by

Meindert Hobbema and Aelbert Cuyp; two Rembrandt portraits; a portrait by Dutch baroque painter Gerard ter Borch, a contemporary

(and, some art critics believe, the equal) of Vermeer, that may be the most significant of Elisabeth's former holdings; 18th-century English portraits by

Thomas Gainsborough, Joshua Reynolds, and Thomas Lawrence; a French romantic painting by Watteau

contemporary Nicolas Lancret, a 19th-century French landscape by Jean-Baptiste-Camille Corot, and an early 20th-century Barbizon landscape painting by Henri-Joseph

Harpignies; and John's greatest acquisition, *The Burning of the Houses of Lords and Commons, 16 October, 1834*, by J. M. W. Turner.

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Carola B. Hunt  
Dr. and Mrs. Scott R. Inkley  
B. Scott Isquick  
Donald M. Jack Jr.  
*Jay and Mitzi Jackson*  
Karen L. Jackson  
Sharon Faith Jacobs

Robert J. Jergens  
Marion E. Johnson\*  
Mr. and Mrs. E. Bradley Jones  
Drs. Morris and Adrienne Jones  
David and Gloria Kahan  
Etote and Julian Kahan  
Andrew Kahane  
Aileen and Julian Kassen  
Patricia Kelley  
John Kelly  
Bruce and Eleanor Kendrick  
Malcolm E. Kenney  
Nancy H. Kiefer  
Mr.\* and Mrs. Edward A. Kilroy Jr.  
Kenneth Kirtz  
Gina and Richard Klym  
Margery A. Kowalski  
Dr. Tom and Barbara Kuby  
James I. Lader  
Fredrick S. Lamb  
Carolyn C. Lampl  
Mrs. Samuel H. Lamport  
Roger J. Lerch  
Jon and Virginia Lindseth  
Tommy and Gill LiPuma  
Mrs. Sidney Lobe  
Martin A. LoSchiavo  
Byron Lutman  
Alice D. Malone  
Jack N. Mandel  
Robert A. Mann  
Mrs. Samuel Mann  
Karen Lee Marano  
Kate M. Markert  
Wilbur J. Markstrom  
Dr. and Mrs. Sanford E. Marovitz  
Florence G. Marsh\*  
Nancy-Clay Marsteller, Ph.D.  
Mr. and Mrs. Anthony M. Martincic  
Ellen and Bruce Mavec  
Dr. M. Lee Maxwell and Michael M. Prunty  
Mary W. and William K. McClung

Eleanor Bonnie McCoy  
Marguerite H. McGrath  
Judith and Ted McMillan  
William W. and Pamela M. McMillan  
Laura Messing  
Ivan Mezi  
Edith Miller  
Mark J. Miller  
Lynn Underwood Minnich  
Alice Mitchell  
Mr. and Mrs. William A. Mitchell  
Robert L. Moncrief  
Beryl and Irv Moore  
Geraldine M. Moose  
Joan R. Mortimer, Ph.D.  
Mrs. Antonino Motta  
Margaret Mueller  
Susan B. Murphy  
Anthony C. Nassif, M.D.  
*Barbara Doroba-Ogg and Michael J. Ogg, M.D.*  
Mr. and Mrs. George Oliva III  
George Oliva Jr.  
Marilyn B. Opatrny  
Amelia S. and William M. Osborne Jr.  
Frederick Woodworth Pattison  
Emily M. Phillips  
Florence KZ Pollack  
Erin M. Poskocil  
Stanley M. Proctor  
M. Neal Rains  
Mrs. Alfred M. Rankin  
Donna and James Reid  
Robert S. and Sylvia K. Reitman  
Barbara S. Robinson  
James J. Roop  
Audra L. and George M. Rose  
Norton Rose  
Carole W. and Charles B. Rosenblatt  
Edwin M. Roth

Matilda H. Rovtar\*  
Aurelie A. Sabol  
Marjorie Bell Sachs  
James and Judith Saks  
James Dalton Saunders  
Helen Charnes Schaefer  
James Scheid  
Elliott L. and Gail C. Schlang  
Dina Schoonmaker  
Bryan K. Schwegler  
Elizabeth Wade Sedgwick  
Ralph and Roslyn Seed  
Dr. Gerard and Phyllis Seltzer  
Mrs. William H. Shackleton  
Larry and Margaret Shaffer  
Dr. and Mrs. Daniel J. Shapiro  
Elizabeth Carroll Shearer  
Dr. Walter Sheppe  
Michael and Carol Sherwin  
Patricia Shiverick  
Mr. and Mrs. Joseph Shrier  
Miriam, Stanley, and Kenneth Shuler  
Adele Z. Silver  
Mrs. John A. Sims  
Naomi G. Singer  
Alden Smith  
Katherine Solender and Dr. William E. Katzin  
Rochelle A. Solomon  
Dr. and Mrs. Gottfried K. Spring  
Lia N. Staaf  
Barbara J. Stanford  
Lois C. and Thomas G. Stauffer  
Saundra K. Stemen  
Dr. Myron B. Stern  
Harrison\* and Nora\* Stine  
Lois and Stanley M. Stone  
Karen K. Sutherland  
Lewis Swingley\*

Frances P. and Seth Taft  
Nelson Talbott  
Andrew Talton  
Margaret E. Taplin  
Charles H. Teare  
Betty Toguchi  
Mrs. Richard B. Tullis  
Dorothy Ann Turick  
Brenda and Evan Turner  
Mrs. Robert A. Urban  
Marshall A. Veigel\*  
Catherine G. Veres  
Dr. Paul J. Vignos Jr.\*  
Elizabeth H. and David H. Warshawsky  
Mrs. John C. Wasmer Jr.  
Mrs. Daniel T. Weidenthal  
Lucile Weingartner  
Mr. and Mrs. Frederick Weizman  
Dr. Joyce West  
Marcia J. Wexberg and Kenneth D. Singer  
Marilyn J. White  
Mr. and Mrs. Alton W. Whitehouse Jr.  
Hugh and Sherry Whiting  
Alan and Merry Wilde  
Burt T. Williams  
Mr. Meredith Williams  
Mr. and Mrs. Roy L. Williams  
Nancy L. Wolpe  
Donald F. Woodcock  
Nancy R. Wurzel  
Joan H. and William L. Ziegler  
Frances R. Zverina

\* recently deceased

## TREASURES OF HEAVEN PROGRAMS

**Sacred Landmarks Series** On Saturday, November 6 at 1:30, chief curator Griffith Mann talks about the continuing tradition of venerating relics; \$13, CMA members \$10. On Saturday, November 13, 10:00–12:30, a trolley tour of Cleveland's sacred landmarks and reliquaries is led by architectural expert Tim Barrett. Tour departs from the museum at 9:45; \$35, CMA members \$30.

**Medieval Revelry: Family and Community Day** Sunday, November 7, 1:00–4:00. Museum staff and members of the Society for Creative Anachronism provide a free afternoon of demonstrations, workshops, Art Cart with touchable objects, dance performances, and sword-fighting. *En garde!*

**From Constantinople to Rome and Back Again** Friday, November 12, 6:30. Fordham University theologian George Demacopoulos delivers the first James H. Dempsey Jr. Guest Lecture, looking back to the occasion in 2004 when Pope John Paul II sat beside

Ecumenical Patriarch Bartholomew in the basilica of St. Peter's in Rome as the relics of St. Gregory the Theologian and St. John Chrysostom were returned to the Orthodox Church.

This lecture series has been established by Squire, Sanders & Dempsey, LLP, in honor of Mr. Dempsey's distinguished service as a partner of the firm and a longtime CMA trustee.

**Interreligious Dialogue through Visual Imagery: Jews, Muslims, and Christians in Iberia** Wednesday, November 17, 6:30. S. Brent Plate of Hamilton College explores historic relations among Jews, Muslims, and Christians on the Iberian peninsula (present-day Spain and Portugal).

Co-sponsored by the Baker-Nord Center for the Humanities, CWRU.

**How Did They Make That? Metalworking Demonstrations in the Galleries** Sunday, December 5, 1:30–3:30. Join Matthew Hollern, Cleveland Institute of Art professor of jewelry and metals, for an interactive demonstration of metalworking techniques in the exhibition.

Hands-on workshops for children and families replicate the techniques used to adorn objects within the show.

**A Splendid Gathering of Saints: Curatorial Perspectives on Treasures of Heaven** Saturday, December 11, 2:30. Exhibition co-curator Holger A. Klein of Columbia University speaks about curatorial choices made in organizing and staging *Treasures of Heaven* and places the objects in their cultural, artistic, and ritual context. Free.

**Relics, Sanctity, and Kingship in the 13th Century: Louis IX and the Sainte-Chapelle in Paris** Wednesday, January 12, 6:30. Gerry Guest of John Carroll University considers one of the best known buildings of the medieval period, the Sainte-Chapelle in Paris, built by King Louis IX in the 1240s to house relics of Christ's passion that he purchased at an enormous cost.

**Exhibition Tours** Thursdays 1:30, Saturdays and Sundays 2:30 (exhibition ticket required).

## FREE PUBLIC TALK AT CWRU

**Philippe de Montebello on the Prospects for World Art** Wednesday, November 3, 7:30, Harkness Chapel, CWRU. Professor David Carrier conducts an interview with Philippe de Montebello, former director of the Metropolitan Museum of Art in New York. Sponsored by the Department of Art History, CWRU.

## CWRU AUDITS

Case Western Reserve art classes are offered to museum members at a special reduced price. Spring session runs from January 10 through April 25, 2011. Please register through the museum's ticket office. Price for museum members is \$200. Classes held on the CWRU campus unless noted.

**ARTH 293 A World Art History** Wednesday 5:45–8:15. David Carrier

**ARTH 302/402 Buddhist Art of Asia** Monday and Wednesday 12:30–1:45, CMA Recital Hall. Noelle Giuffrida

**ARTH 307/407 The Arts of China** Tuesday and Thursday 11:30–12:45, CMA Recital Hall. Noelle Giuffrida

**ARTH 374/474 Impressionism to Symbolism** Tuesday and Thursday 11:30–12:45, CMA Classroom A. Heather Lemonedes

**ARTH 379/479 Issues in 19th-Century Art: Japanese Influence on Western Art in the 19th & 20th Centuries** Monday, Wednesday, Friday 11:30–12:20. Henry Adams

**ARTH 385/485 American Avant-Garde** Monday, Wednesday, Friday 3:00–3:50. Henry Adams

**ARTH 392/492 Issues in 20th-Century Art: The Harlem Renaissance** Monday and Wednesday 12:30–1:45, CMA Classroom A. Caroline Goesser

## REGISTRATION INFORMATION

216-707-2483 or  
commartsinfo@  
clevelandart.org



**Any Prospects for World Art?** Step across the street to CWRU's Harkness Chapel and hear Philippe de Montebello's answer.



## CONTEMPORARY ART SYMPOSIUM

**Art Hub: Dialogue with Contemporary Art Curators from Columbus, Cleveland, and Pittsburgh** Saturday, November 20, 2:00, Recital Hall. Supported by the Contemporary Art Society (CAS) of the Cleveland Museum of Art.

Curators from four significant museums in the surrounding region share insights on their institutions' ongoing programs engaging con-

temporary artists, including upcoming exhibitions, collection display, and acquisitions. This is your chance to meet them and ask questions!

*Christopher Bedford*, Chief Curator, Wexner Center for the Arts, The Ohio State University, [www.wexarts.org](http://www.wexarts.org)

*Dan Byers*, Associate Curator of Contemporary Art, Carnegie Museum of Art, Pittsburgh, [www.cmoa.org](http://www.cmoa.org)

*Margo A. Crutchfield*, Senior Curator, Museum of Contemporary Art Cleveland, [www.mocacleveland.org](http://www.mocacleveland.org)

*Paola Morsiani*, Curator of Contemporary Art, Cleveland Museum of Art, [www.clevelandart.org](http://www.clevelandart.org)

Tickets \$10, CAS members \$6, students free with valid ID. You may reserve your tickets either in person at the CMA or by calling the box office at 216-707-4350.



## HIGHLIGHTS TOURS

Tuesdays, Thursdays, Fridays, Saturdays, and Sundays at 1:30, plus Saturdays and Sundays at 2:30. Tours of the renovated 1916 building and the new east wing. After October 27, the Thursday 1:30 tour and the Saturday and Sunday 2:30 tours visit *Treasures of Heaven* (ticket required). See [www.clevelandart.org](http://www.clevelandart.org) for title and docent name. Meet in the east wing on level 2 near the elevators.

## ART CART

The first Sunday afternoon of every month the museum offers an Art Cart experience in the galleries. Staffed by the Art to Go team, Art Cart allows patrons to touch genuine works of art in an informal, intergenerational, and self-directed format. Check the calendar for details on topics and specific times. Art Cart experiences can be organized for groups, for a fee. Contact Karen Levinsky, Art to Go administrator, for details: 216-707-2467.

## ART IN FOCUS TALKS

Wednesdays at 1:30. Meet in the east wing on level 2 near the elevators. Talks on a single work of art or theme in the newly opened permanent galleries.

## GALLERY INTERPRETATION

**Art Conversations Audio Tour** The new permanent collection audio tour highlights some of the most captivating works of art in the newly opened ancient, medieval, and African art galleries. Visitors with smart phones can access the tour through a new mobile link (see signs at the museum). Visitors who do not have smart phones can check out an iPod Touch player at the ticket counter in the main lobby, free of charge, or for a fee of \$2 if they decide to purchase ear buds.

**Art Odyssey** Everyday museum visits to the galleries can be a journey through time to different cultures. Pick up our self-guided family activity packet anytime in the museum lobbies.

## ART AND FICTION BOOK CLUB

A structured look at art history through both historical fiction and narrative nonfiction. \$45, CMA members \$35. Register through the box office, 216-421-7350.

***Eleanor of Aquitaine* by Alison Weir**  
3 Wednesdays, November 3, 10, 17, 1:30. Renowned as one of the most beautiful women in Europe, the wife of two kings and the mother of three, Eleanor of Aquitaine was one of the great heroines of the Middle Ages.

***The Creation of Eve* by Lynn Cullen**  
3 Wednesdays, January 12, 19, 26, 1:30. This fictionalized biography of the artist Sofonisba Anguissola (c. 1532–1625), one of the most celebrated portraitists of her day, focuses on the political, romantic, and interfamily rivalries in the court of Spanish King Felipe II.

## FOR TEACHERS

**Free Teacher Event: Exploring Treasures of Heaven** Please join us for an introduction to *Treasures of Heaven* on Wednesday, November 3, 4:00–6:30. You'll visit the CMA's medieval collection, receive arts-integrated materials adaptable for your classroom, and enjoy an informal session that highlights new curriculum resources. Certificates of Participation available on request. Sponsored by Connie Towson Ford Educators Academy. RSVP at 216-707-6778 or e-mail [educatorsacademy@clevelandart.org](mailto:educatorsacademy@clevelandart.org).

**Art to Go** Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Interactive presentations encourage observation, creative thinking, decision making,

problem solving, and teamwork. Lessons connect to school curricula and state standards. Topics and registration information are at [clevelandart.org](http://clevelandart.org). Presentations are 40 to 50 minutes long and scheduled Monday through Thursday, 9:00–2:30. Preschool presentations are available on Fridays. Adult and other groups, please inquire. To schedule, contact [abarfoot@clevelandart.org](mailto:abarfoot@clevelandart.org) or call 216-707-2459. Contact Karen Levinsky for more information at 216-707-2467.

**School Tours** Docent-led school tours can be scheduled now for the rest of the school year 2010–11. School tours for our permanent collection and special exhibition *Treasures of Heaven* are scheduled on a first-come, first-served basis. Please allow a three-week lead time. *Treasures of Heaven* tours run through January 7, 2011. All docent-led school tours are free of charge.

Self-guided tours through *Treasures of Heaven* must reserve through the box office and pay the ticket fee. Registration form at [www.ClevelandArt.org](http://www.ClevelandArt.org). Please include your e-mail address, which is used for confirmation. Direct questions to [edprograminfo@clevelandart.org](mailto:edprograminfo@clevelandart.org) or 216-707-2459.

**School Studios** Are your students interested in making art? Studio classes run 90 minutes (60 minutes for pre-K and kindergarten) and include 20 minutes in the galleries and an hour in the classroom making art. Topics include *Animals in Art; Line, Shape, and Color; Landscapes; Let's Face It; Impressionism; Castles and Knights*; and more. Special studios October 26–January 7: *Illuminated Manuscripts, Tryptics, or Reliquary Boxes*. \$100 per class of 20–25 students (pre-K and K up to 20 students).

## INGALLS LIBRARY

**The Art Study Group: Illuminated Manuscript Facsimiles from the Ingalls Library Rare Book Collection** Wednesday, November 17, 7:00–8:30 at the Cleveland Heights–University Heights Public Library. Explore a selection of illuminated manuscript facsimiles from the Ingalls Library's rare book collection. These exact copies of the original manuscripts are sumptuously illustrated and a feast for the eye. The Art Study Group helps enrich your experience and expand your knowledge of

the museum's current exhibition. There is no charge for the program, but registration is required. Call 216-932-3600 or visit the Heights Library web site to register.

**Collection in Focus** covers the same topic at the museum in the Ingalls Library, Thursday, December 16, 2:00–3:30 (register at the museum).

**Book Discussion** *The House on the Strand* by Dauphne du Maurier. Wednesday, December 1, 7:30–8:30 at CHUHPL and Tuesday, December 7, 7:00–8:00 at CHUHPL. Dauphne du Maurier's best seller *The House on the Strand* was inspired by her home, Kilmarth, built on the foundations of a 14th-century priory in Cornwall. The book explores the universal themes of love, loyalty, greed, and evil, and offers rich details of life during the Middle Ages. Psychological suspense abounds in this haunting portrait of a man who finds himself increasingly obsessed with events from 600 years in the past and the Cornish people who populated that parcel of medieval Britain.

## TAA LECTURE

**The Business of Art: Finding the Balance** Wednesday, November 10, 1:00–3:00, Bainbridge studio. Rose Corrick owns Art of Cloth, a Chagrin Falls-based business that produces collections of hand-dyed women's clothing for the wholesale apparel markets. Her clothing line, available in over 400 boutiques nationwide, includes easy-wear jersey separates that feature her distinctive surface designs. She shares her life-changing journey of bringing her love of textiles to the marketplace and discusses the challenges of combining creativity with the demands of running a profitable business. Come to her studio for a lecture, tour, and demonstrations. Lecture free to TAA members and full-time students, \$5 at the door for general public. For information contact Kerrin Buss, 216-752-9654 or [kerrin.art@gmail.com](mailto:kerrin.art@gmail.com). Studio address: 16695 West Park Circle, Bainbridge in Knowles Industrial Park.

### Hours of Queen Isabella the Catholic, Queen of Spain Fol. 131v,

Annunciation to the Shepherds. See the library's terrific facsimile of the museum's great 15th-century illuminated Book of Hours.



## WINTER LIGHTS LANTERN FESTIVAL AND HOLIDAY CIRCLEFEST

### WINTER LIGHTS LANTERN FESTIVAL

See lantern displays inside the museum and Environment of Lights artist installations on Wade Oval, on view from Friday evening, December 3, through Sunday, December 12. Special lantern activities are part of Holiday CircleFest on December 5.

**Lantern-making Workshops** November 5–21, Fridays 6:00–8:30 and Sundays 2:00–4:30. Community Arts artistic director Robin VanLear and her staff lead a series of workshops on batik lanterns. Attend as many sessions as needed. Most lanterns will take three or more sessions to complete. Individuals \$50; families \$150 up to four people, \$25 each additional person; one lantern per person, \$25 each additional lantern. Children under 15 must register and attend with someone older. To register or for more information call 216-707-2483 or e-mail [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).



**Volunteers** We need your help during Holiday CircleFest. Call Liz Pim in the volunteer office at 216-707-2593.

### HOLIDAY CIRCLEFEST

Sunday, December 5, 1:00–5:30, lantern procession at 5:30. The museum joins two dozen neighboring institutions for Holiday CircleFest, University Circle's annual open house. Lantern displays, workshops, and much more. See [www.ClevelandArt.org](http://www.ClevelandArt.org) for updated listings. For questions, call 216-707-2483 or e-mail [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Wanna Be in Pictures?** 1:00–3:00 Picture yourself in CMA works of art using distance learning technology.

**Metalworking Demonstration: How Did They Make That?** 1:30–3:30

Matthew Hollern

**Art Cart** 1:30–3:30 *Materials and Techniques of the Artist*

**Family Workshop** 1:30–3:30 Replicate techniques used to adorn objects within *Treasures of Heaven*.

**Museum Highlights Tours** 1:30 and 3:30

**The Townsman Orchestra** 2:30

**Lantern-making Workshop** 2:00–4:30 Asian-inspired lanterns. Make a simple lantern to carry in the procession.

**Exhibition Tour** 2:30 *Treasures of Heaven* (ticket required)

**Food and Shopping** All afternoon

**Lantern Procession** 5:30 Led by guest lantern artists, giant puppets, and *Environment of Lights* dancers.

## COMMUNITY ARTS AROUND TOWN



For updated listings visit [ClevelandArt.org](http://ClevelandArt.org)

**Art Crew** Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Nia Coffee House** 6:00–8:30, every first and third Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights, 44118. Live jazz, poetry, and open mic. This program is intended for adult patrons. For more information call 216-707-2486.

**Mural Project** As part of our long-term community engagement initiatives, Community Arts launched public mural projects in four neighborhoods: Fairfax, Hough, Glenville, and East Cleveland. Four Cleveland artists are designing the murals, inspired by works in the CMA collection and comments from neighbors in community forums. The murals will be unveiled to the public on Saturday, November 6. A trolley tour begins at the museum and circulates through the communities. Call 216-707-2461 or visit [www.ClevelandArt.org](http://www.ClevelandArt.org) for more details about the mural site celebrations.

## MARTIN LUTHER KING DAY

Monday, January 17, 11:00–4:00. Join us for a wide array of art-making workshops, the Art Cart with touchable objects, musical performances, and a panel discussion on pilgrimage and faith.





## WINTER 2011 ADULT STUDIOS

Learn from professional artists in informal studios that insure individual attention in eight-week sessions.

**Introduction to Drawing** 8 Tuesdays, January 11–March 1, 10:00–12:30. Always wanted to, but never got around to it? Enjoy yourself while learning simple yet effective techniques in drawing with graphite and conté crayon on paper. Informal confidence building. Bring your own or CMA provides all supplies. Instructor: artist and illustrator Darius Stewart. \$180, CMA members \$144.

**Drawing in the Galleries** 8 Wednesdays, January 12–March 2, 10:00–12:30 or 6:00–8:30. Intermediate and advanced students use the masterworks throughout the galleries as inspiration. Evenings open to high school students working on their college entrance portfolios. Instructor: veteran artist Susan Gray Bé. \$180, CMA members \$144.

**Introduction to Painting** 8 Tuesdays, January 11–March 1, 10:00–12:30. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. Instructor: CMA studio artist Kate Hoffmeyer. Supply list provided by box office upon registration. \$180, CMA members \$144.

**Registration** for all studios is on a first-come, first-served basis. Museum members have priority registration from December 1 to 15. Nonmembers may register after December 16. Register in person or call the box office at 216-421-7350.

\$10 late fee per order beginning one week before the class starts (adult studios excepted).

**Oil Painting** 8 Fridays, January 14–March 4, 10:00–12:30 or 6:00–8:30. Intermediate or advanced students continue their explorations using the live model and still-life objects as inspiration. Evenings open to high school students working on their college entrance portfolios. Instructor: Susan Gray Bé. \$200, CMA members \$164 (prices include \$20 model fee). Bring your own supplies or for additional \$60 CMA will provide.

**Chinese Brush Painting** 8 Tuesdays, January 11–March 1, 1:00–3:30. Experienced students only continue explorations in Chinese master techniques. Instructor: longtime CMA artist Mitzi Lai. \$180, CMA members \$144.

**Printmaking** 8 Wednesdays, January 12–March 2, 12:30–3:00. Beginning and intermediate students use the masterworks from CMA's prints and drawings collections as inspiration. Instructor: CMA studio artist Kate Hoffmeyer. \$180, CMA members \$144.

**Art of Papermaking** 8 Fridays, January 14–March 4, 1:00–3:30. The museum and the Morgan Art of Papermaking Conservatory staff bring you this new adult studio course. Learn how to make and mold your own handmade paper creations from pulp. Simple techniques dispel the mysteries of how paper is made and used. Dress for the mess. \$180, CMA members \$144. Materials \$20.

**Advanced Watercolor** 8 Wednesdays, January 19–March 9, 10:00–12:30. Some watercolor knowledge recommended. Paper provided. Materials list discussed at first class for new students. Instructor: longtime CMA studio artist Jesse Rhinehart. \$180, CMA members \$144.

**Watercolor in the Evening** 8 Wednesdays, January 19–March 9, 6:00–8:30. All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: longtime CMA studio artist Jesse Rhinehart. \$180, CMA members \$144.

**Beginning Watercolor** 8 Thursdays, January 20–March 10, 9:30–12:00. Geared to the beginner but all levels welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Complete materials list given at first session. Instructor: longtime CMA studio artist Jesse Rhinehart. \$180, CMA members \$144.

Supply lists available at the ticket center. For more information e-mail [adultstudios@clevelandart.org](mailto:adultstudios@clevelandart.org) or call 216-707-2161.

## PRESCHOOL ART CLASSES

**My Very First Art Class** Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this creative program that combines art-making, storytelling, movement, and play. Topics for the January session include *Shape; Winter; Big/Little; And then what happened?* Fees for one adult and one child \$60, CMA Family level members \$48. Limit 10 adult/child pairs.

**Ages 1½–2½ Littlest Learners** 4 Wednesdays, January 12–February 2, 10:00–10:45

**Ages 2½–3½** 4 Fridays, January 14–February 4, 10:00–10:45

**Ages 3½–4½** 4 Fridays, January 14–February 4, 11:15–12:00

**Art in Motion** Ages 3–5, 3 Wednesdays, February 9–23, 11:00–11:45. Preschoolers and their favorite grown-up learn together in a fun-filled class where creative movement is inspired by works in our galleries. One parent/one child, \$46, Family-level CMA members \$36 (\$24 for one additional child). Limit 10 parent/child pairs.

**SAVE THE DATES!**

**Spring Session** March 19–April 30



SHOW MOM  
AND DAD HOW  
IT'S DONE



## WINTER ART CLASSES FOR CHILDREN AND TEENS

### Cancellation

**policy** Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

**Winter Art Classes** 6 Saturdays, January 22–February 26, 10:00–11:30 or 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class will visit our galleries every week, then experiment with different techniques based on the masterpieces they've encountered.

**Fees and Registration** Most classes \$72, CMA Family members \$60. *Art for Parent and Child*: \$85/\$72. *Claymation* \$150/\$125. Registration for all studios is on a first-come, first-served basis. Museum members have priority registration starting December 1. Nonmembers may register starting December 16. Register in person or call the box office at 216-421-7350.

**Art for Parent and Child** (age 3). Mornings only. Four hands are better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

**Mini-Masters: Shapes** (ages 4–5). Children discover geometric and organic shapes in the artwork in our galleries. Back in the classroom they make creative shapes from a variety of materials.

**Imagine That!** (ages 5–6). Griffins, unicorns, and other creatures abound! Using fantasy, reality, and images from the galleries, children activate their imaginations and work with paint, paper, clay, and other materials.

**Then and Now** (ages 6–8). Travel the world through the galleries and learn about cultures from modern New York, the Middle Ages, ancient Rome, and the Near East. Students use different materials to recreate what they've seen.

**From 2-D to 3-D** (ages 8–10). Students learn about the two-dimensional paintings and prints in our collection and reinvent their own interpretations. Then they explore construction techniques to build 3-D sculptures and montages of cardboard, wire, plaster, and found objects.

**Draw It! Paint It!** (ages 10–12). Polish your drawing skills and learn new ones. Experiment with color mixing and try different types of paint. The CMA's collection has a wealth of examples to inspire you.

**Teen Drawing Workshop** (ages 13–17), afternoons only. Teens sharpen their observational skills while developing drawing skills with pen and ink, pencil, charcoal, and pastels.

**Claymation** (ages 11 and up), mornings only. Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10.





## NOVEMBER-DECEMBER FILMS

Lighting up the museum screen in November and December are nine new documentaries (most of them Cleveland premieres), the Oscar-nominated animated feature *The Secret of Kells* (complementing our exhibition *The Glory of the Printed Page*), and a return engagement for our biggest spring-time hit, *The Complete Metropolis*. All will show in the Morley Lecture Hall, and admission to each program is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher. A book of ten vouchers can be purchased at the ticket center for \$70, CMA members \$60.

### **Mugabe and the White African**

Wednesday, November 3, 7:00. Directed by Lucy Bailey and Andrew Thompson. In this acclaimed nonfiction film that has more drama than most fictional narratives, an elderly white farmer in Zimbabwe takes his government to court to stop the loss and redistribution of his property as part of Mugabe's corrupt "land reform." "At stake are not merely the rights of this family or indeed of all white farmers, but the future of race relations and human rights in Africa" —*The Village Voice*. Cleveland premiere. (Britain, 2009, subtitles, 90 min.)

### **Genius Within: The Inner Life of Glenn Gould**

Friday, November 5, 7:00; Sunday, November 7, 1:30. Directed by Michèle Hozer and Peter Raymont. This new documentary about brilliant, eccentric pianist Glenn Gould (1932–1982) uses interviews, diary excerpts, and rare photos, films, and recordings to reveal "the man beneath the icon." Cleveland premiere. (Canada, 2009, 109 min.)

**Clockwise from above** *Mugabe and the White African*, *Ghost Bird*, *The Agony and the Ecstasy of Phil Spector*, *Genius Within*

**Center** *Kings of Pastry*



### **BACK BY POPULAR DEMAND!**

**The Complete Metropolis** Saturday, November 6, 1:30. Directed by Fritz Lang. Our biggest hit from this past spring returns! Fritz Lang's silent sci-fi spectacle, about a gleaming futuristic city threatened by a robot-led workers' revolt, has been newly restored to close to its original length with the addition of 25 minutes of previously lost footage. (The footage was discovered in a 16mm copy of an original release print found in Argentina in 2008.) The end result is that Lang's visionary humanistic epic is richer, more thrilling, and more comprehensible than any previous version. Includes a new recording of the film's original orchestral score. (Germany, 1927/2010, 150 min.)

**Kings of Pastry** Friday, November 12, 7:00; Sunday, November 14, 1:30. Directed by Chris Hegedus and D. A. Pennebaker. Sixteen French pastry chefs spend three days in Lyon participating in a grueling, nerve-wracking, every-four-years competition that will crown one of them the best in France. "Forget



*Master Chef*. This is the culinary *Hurt Locker*" —*Herald Scotland*. Cleveland premiere. (Netherlands/USA/Britain/France, 2009, subtitles, 84 min.)

**The Desert of Forbidden Art** Wednesday, November 17, 7:30. Directed by Tchavdar Georgiev and Amanda Pope. Acclaimed at this year's Cleveland International Film Festival, this new documentary tells the amazing story of how a penniless Russian artist rescued, at considerable personal risk, 40,000 forbidden works by fellow Soviet artists and created a museum for them in remote Uzbekistan. Narrated by Edward Asner, Ben Kingsley, and Sally Field. (Russia/USA/Uzbekistan, 2009, subtitles, 80 min.)

**Tibet in Song** Friday, November 19, 7:00; Sunday, November 21, 1:30. Di-



rected by Ngawang Choephel. This award-winning documentary by a filmmaker who was imprisoned for seven years records and celebrates traditional Tibetan folk music. It also chronicles 50 years of cultural repression in this unique, beautiful, beleaguered nation. Cleveland premiere. (USA, 2009, subtitles, 86 min.)

**Ghost Bird** Friday, November 26, 7:00; Sunday, November 28, 1:30. Directed by Scott Crocker. Birders and ornithologists descend on depressed Brinkley, Arkansas after an outdoorsman reports that he spotted an ivory-billed woodpecker, a long-thought-extinct species that is one of the holy grails of bird watchers, in a local swamp. This poignant documentary is both witty and moving, evoking the oddball Americana of early Errol Morris movies. "A multilayered story that will fascinate practically everyone" —*The New York Times*. Cleveland premiere. (USA, 2009, 85 min.) Preceded at showtime by David Wilson's *Big Birding Day* (USA/Mexico, 2010), a 13-min. short about competitive birdwatching.

**The Agony and the Ecstasy of Phil Spector** Friday, December 3, 7:00; Sunday, December 5, 1:30. Directed by Vikram Jayanti. Legendary record producer Phil Spector, currently serving a





prison sentence for murder, discusses his life and stellar career, and unleashes a barrage of odd opinions in a free-wheeling interview conducted at the time of his first trial. "Essential viewing for any pop-music fan" *-Hollywood Reporter*. Cleveland premiere. (USA/Britain, 2009, 102 min.)

**The Secret of Kells** Wednesday, December 8, 5:30 & 7:00. Directed by Tomm Moore and Nora Twomey. In this dazzling, Oscar-nominated animated



**The Secret of Kells**  
Oscar-nominated  
animation

feature set during the 9th century, a refugee monk asks a young boy living in a fortified Irish abbey to help him finish an illustrated manuscript (the *Book of Kells*?). (France/Belgium/Ireland, 2009, in English, 75 min.)

**Living in Emergency: Stories of Doctors Without Borders** Friday, December 10, 7:00; Sunday, December 12, 1:30. Directed by Mark Hopkins. In this new documentary filmed in the war zones of Liberia and Congo, four Western volunteers with Doctors Without Borders struggle to provide emergency medical care under extreme conditions. An unvarnished look at the less-than-glamorous side of providing humanitarian aid. "A bracing blast of reality . . . [An] unforgettable chronicle" *-Hollywood Reporter*. Cleveland theatrical premiere. (USA, 2008, subtitles, 93 min.)

#### FILMMAKER IN PERSON!

**Ferlinghetti** Friday, December 17, 7:00; Sunday, December 19, 1:30. Directed by Chris Felver. Archival photographs, rare film footage, and appearances by Allen Ginsberg, Dennis Hopper, Dave Eggers, and others enrich this definitive film portrait of Lawrence Ferlinghetti (b. 1919), legendary Beat poet, activist, and co-founder of San Francisco's City Lights Bookstore (publisher of



**Ferlinghetti** Poetic portrait, man

Ginsberg's *Howl*). Filmmaker Chris Felver, who grew up in Akron, will answer audience questions after both screenings. Cleveland premiere. (USA, 2009, 82 min.)

## LIGHT, FAITH, AND SPIRITUALITY DURING THE "DARK" AGES

### HOLIDAY FILM FESTIVAL

Six classics of world cinema set during medieval times complement *Treasures of Heaven*. Morley Lecture Hall. Each film \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

**The Seventh Seal** Sunday, December 26, 1:30. Directed by Ingmar Bergman, with Max von Sydow. In the plague-ravaged Middle Ages, a knight searches for God, plays chess with Death, and tries to delay the inevitable. "Some of the most extraordinary images ever committed to celluloid" *-Time Out Film Guide*. (Sweden, 1956, subtitles, 96 min.)

**Anchoress** Monday, December 27, 1:30. Directed by Chris Newby, with Natalie Morse. A peasant girl in 14th-century Britain decides to escape her unhappy home life by becoming walled up in the local church as an "anchoress," a holy recluse who spends her entire life in prayerful devotion to the Virgin Mary. This un-

usual, starkly beautiful spiritual drama has a feminist subtext. (Belgium/Britain, 1993, 108 min.)

**The Flowers of St. Francis** Tuesday, December 28, 1:30. Directed by Roberto Rossellini, with Aldo Fabrizi. This folk masterpiece employs comic vignettes to chronicle the 13th-century origins of St. Francis of Assisi and the Franciscan order. Co-written by Federico Fellini. (Italy, 1950, subtitles, 83 min.)

**Andrei Rublev** Wednesday, December 29, 1:30. Directed by Andrei Tarkovsky. A 15th-century monk and icon painter in war-torn feudal Russia loses his will to speak and create after witnessing many barbaric horrors. Can he regain his voice? Original, uncut version! (USSR, 1966, subtitles, 205 min.)

**The Virgin Spring** Thursday, December 30, 1:30. Directed by Ingmar Bergman, with Max von Sydow. Paganism meets Christianity in this gripping medieval fable about a father who wreaks terrible revenge on infidels who rape and murder his innocent young daughter.



**The Flowers of St. Francis** Rossellini and Fellini interpret the Franciscans

Oscar winner for Best Foreign Language Film. (Sweden, 1960, subtitles, 88 min.)

**The Navigator: A Medieval Odyssey** Friday, December 31, 1:30. Directed by Vincent Ward. In order to escape the Black Plague, a psychic boy living in a mining village in medieval England leads a pilgrimage that tunnels through the earth and time. This singular fantasy "ravishes the eye, challenges the mind, and stirs the heart" (*Time Out Film Guide*). (Australia/New Zealand, 1988, 92 min.)



**Anchoress** Holy recluse in 14th-century Britain



**Clockwise from above** State Symphony Capella of Russia; Yang Wei, pipa master; Mariachi Los Camperos



## VIVA! & GALA

**Mariachi Los Camperos** Friday, November 5, 7:30. "Spectacular!" –*Seattle Times*. This Grammy Award-winning mariachi band—under the direction of visionary and traditionalist Nati Cano—presents the finest mariachi musicians in the world. Lively music and colorful costumes combine for a magical experience as the artists perform a jubilant program appealing to both young and old. \$39, \$35; CMA members \$38, \$34.

**State Symphony Capella of Russia** Wednesday, November 10, 7:30. Shrine Church of St. Stanislaus. "What a Choir!" –*Le Monde de la Musique*. As a musical complement to *Treasures of Heaven*, this astounding 50-member mixed choir makes its Cleveland debut with a program featuring select pieces from the Eastern Orthodox repertoire of the Middle Ages, plus choral works by Schnittke, Tavener, Rachmaninoff, and more. The group was founded in 1991 with the merger of the USSR State Chamber Choir and the State Symphony Orchestra of the USSR Ministry of Culture. Valeri Polyansky, director. \$39, \$35; CMA members \$38, \$34.

**Oberlin Contemporary Music Ensemble: The Music of David Lang** Saturday, November 13, 2:00. Under the direction of Tim Weiss, the Oberlin CME presents highest-level performances of the classical music of our time in programs that are consistently thrilling, thought-provoking, and engaging. Weiss turns his spotlight on Pulitzer prize winner David Lang in a composer portrait featuring "Cheating, Lying, Stealing" and "The Little Match Girl Passion," among other works. Free, tickets required.

**Collegium Musicum** Wednesday, December 8, 7:30. Rotunda (1916 building). In celebration of the *Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe* exhibition and newly reopened medieval galleries, Oberlin Conservatory's 40-voice Collegium Musicum sings in the rotunda. Specializing in the performance of medieval, Renaissance, and early baroque music, this outstanding student ensemble is under the direction of Steven Plank. No tickets required.

**Masters of Chinese Music: Facets of the Pipa** Friday, December 10, 7:30. Deeply rooted in the Chinese people's love for nature, traditional music is a resplendent reflection of Earth's natural beauty and mystery. In this program, master instrumentalist Yang Wei performs a dazzling array of traditional Chinese solo music displaying the versatility of the *pipa* (Chinese lute). Yang Wei has traveled the world performing solo and ensemble music at some of the most prestigious performance halls alongside such luminaries as cellist Yo-Yo Ma. \$30, \$26; CMA members \$29, \$25.

40 VOICES IN THE ROTUNDA!



**Collegium Musicum** 40 voices in the rotunda



## WHAT TO EXPECT

**Special Exhibition and Museum Gallery Access**

The temporary shed structure that shelters the east wing escalators is currently being removed and replaced with a much lighter temporary covering that will remain in place during construction of the north and west wings. For safety while that work is being done, a three-story wall has been erected just outside the special exhibition galleries, temporarily removing the escalators from service. The wall will be up until mid February. Access remains open to the special exhibition gallery and *Treasures from Heaven*.

Meanwhile, to gain access to the rest of the museum galleries, visitors must either take the elevators adjacent to the Key Bank Lobby near the special exhibition entrance, or use utility stairs across the hall from the eleva-



PHILIP BRUTZ

tors. The way is marked with “porthole” images of works in the museum collection. Thank you for your patience during this most extreme variation of our Art Detour.

**Open Now: European and American Art from 1600 to the Present Day**

The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography)

are open, and the main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art. The new prints and drawings galleries feature works from the museum’s world-class manuscripts collection.

## MEMBERS NEWS

**Member Travel: Art and Rock & Roll**

Friday, January 14, 9:30–4:30. Join us for a day trip to Akron filled with art, history, and rock & roll. Members will enjoy a staff-led tour of the exhibition *Who Shot Rock & Roll: A Photographic History, 1955 to the Present* at the Akron Art Museum. Organized by the Brooklyn Museum of Art, the exhibition tells the story of rock ‘n’ roll from the perspective of photographers and features 175 photographs by 105 photographers including Richard Avedon, Diane Arbus, and Annie Leibovitz. Afterward, take a director’s tour of the renovated Akron Civic Theatre, which has hosted a multitude of musical performances throughout its 80-year history. Then we’ll head to rock star Chrissie Hynde’s hip vegetarian restaurant, VegiTerranean, for a late lunch before returning to Cleveland.

To request cost information or to make a reservation, e-mail Allison Tillinger Schmid at [aschmid@clevelandart.org](mailto:aschmid@clevelandart.org).

**Museum Store Fall Members Sale**

November 12–14. Members receive an additional 10% discount on regular priced merchandise. Total discount is 25%.



**Holiday gift memberships** are available for purchase at the museum store or by calling 216-707-2268. Members receive a 20% discount on the purchase of new gift memberships. It’s a great way to introduce your family, friends, mail carrier, or dog groomer to the museum. It’s the perfect fit!

**Go Green!** *Cleveland Art* is now available online at [www.clevelandart.org/support/Members-Only.aspx](http://www.clevelandart.org/support/Members-Only.aspx). Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail [membership@clevelandart.org](mailto:membership@clevelandart.org).





# NOVEMBER

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<b>Museum Store Fall Members Sale</b> November 12-14	<b>1</b> Museum closed	<b>2</b> <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00 Coventry Village Library	<b>3</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Book Club Begins</b> 1:30 <i>Eleanor of Aquitaine</i> by Alison Weir <b>RS</b> <b>Educator's Academy Teacher Event</b> 4:00-6:30 Exploring <i>Treasures of Heaven</i> <b>R</b> <b>Film</b> 7:00 <i>Mugabe and the White African</i> <b>\$</b>	<b>4</b> <b>Exhibition Tour</b> 1:30 <i>Treasures of Heaven</i> <b>T</b>	<b>5</b> <b>Highlights Tour</b> 1:30 <b>Lantern Workshop</b> 6:00-8:30 <i>Batik Lanterns</i> <b>RS</b> <b>Film</b> 7:00 <i>Genius Within: The Inner Life of Glenn Gould</i> <b>\$</b> <b>VIVA! &amp; Gala Performance</b> 7:30 <i>Mariachi Los Camperos</i> <b>\$</b>	<b>6</b> <b>Highlights Tours</b> 1:30 <b>Film</b> 1:30 <i>The Complete Metropolis</i> <b>\$</b> <b>Gallery Talk</b> 1:30 <i>Sacred Landmarks</i> , Griffith Mann <b>\$</b> <b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> <b>T</b>
<b>7</b> <b>Family and Community Day</b> 1:00-4:00 <i>Medieval Revelry</i> <b>Highlights Tour</b> 1:30 <b>Film</b> 1:30 <i>Genius Within: The Inner Life of Glenn Gould</i> <b>\$</b> <b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> <b>T</b> <b>Lantern Workshop</b> 2:00-4:30 <i>Batik Lanterns</i> <b>RS</b>	<b>8</b> Museum closed	<b>9</b> <b>Highlights Tour</b> 1:30	<b>10</b> <b>Preschool Art Classes Begin</b> 10:00-10:45 <b>RS</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>VIVA! &amp; Gala Performance</b> 7:30 Shrine Church of St. Stanislaus. <i>State Symphony Capella of Russia</i> <b>\$</b>  <b>Music of David Lang</b> Oberlin Contemporary Music Ensemble	<b>11</b> <b>Exhibition Tour</b> 1:30 <i>Treasures of Heaven</i> <b>T</b> 	<b>12</b> <b>Highlights Tour</b> 1:30 <b>Lantern Workshop</b> 6:00-8:30 <i>Batik Lanterns</i> <b>RS</b> <b>Guest Lecture</b> 6:30 <i>From Constantinople to Rome and Back Again</i> , George Demacopoulos <b>Film</b> 7:00 <i>Kings of Pastry</i> <b>\$</b> <b>Artist Gallery Talk</b> 7:30 <i>Kim Beom</i>	<b>13</b> <b>Trolley Tour</b> 10:00-12:30 <i>Sacred Landmarks</i> <b>\$</b> <b>Highlights Tour</b> 1:30 <b>VIVA! &amp; Gala Performance</b> 2:00 Oberlin Contemporary Music Ensemble: <i>Music of David Lang</i> <b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> <b>T</b>
<b>14</b> <b>Highlights Tours</b> 1:30 <b>Film</b> 1:30 <i>Kings of Pastry</i> <b>\$</b> <b>Lantern Workshop</b> 2:00-4:30 <i>Batik Lanterns</i> <b>RS</b> <b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> <b>T</b>	<b>15</b> Museum closed	<b>16</b> <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00 Coventry Village Library	<b>17</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Guest Lecture</b> 6:30 <i>Interreligious Dialogue through Visual Imagery</i> , Brent Plate <b>Art Study Group</b> 7:00 <b>Film</b> 7:30 <i>The Desert of Forbidden Art</i> <b>\$</b>	<b>18</b> <b>Exhibition Tour</b> 1:30 <i>Treasures of Heaven</i> <b>T</b>	<b>19</b> <b>Highlights Tour</b> 1:30 <b>Lantern Workshop</b> 6:00-8:30 <i>Batik Lanterns</i> <b>RS</b> <b>Film</b> 7:00 <i>Tibet in Song</i> <b>\$</b>	<b>20</b> <b>Highlights Tour</b> 1:30 <b>Symposium</b> 2:00 <i>Art Hub</i> <b>T</b> <b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> <b>T</b>
<b>21</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 1:30 <i>Tibet in Song</i> <b>\$</b> <b>Lantern Workshop</b> 2:00-4:30 <i>Batik Lanterns</i> <b>RS</b> <b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> <b>T</b>	<b>22</b> Museum closed	<b>23</b> <b>Highlights Tour</b> 1:30	<b>24</b> <b>Talk</b> 1:30 <i>Art in Focus</i>	<b>25</b> <b>Thanksgiving</b> Museum closed	<b>26</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Ghost Bird</i> <b>\$</b>	<b>27</b> <b>Highlights Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> <b>T</b>
<b>28</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 1:30 <i>Ghost Bird</i> <b>\$</b> <b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> <b>T</b>	<b>29</b> Museum closed	<b>30</b> <b>Highlights Tour</b> 1:30				

Tibet in Song

## ONLINE CALENDAR

Sortable online calendar at [ClevelandArt.org](http://ClevelandArt.org)

# DECEMBER

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<p>Admission fee</p> <p>Reservation required</p> <p>Ticket required</p>	<p>Members only (CAS) Held at Community Arts Studio, 1847 Columbus Road</p>		<p><b>1</b></p> <p><b>Member Registration Begins</b> Art Classes for Toddlers, Children, and Teens</p> <p><b>Talk</b> 1:30 <i>Art in Focus</i></p>	<p><b>2</b></p> <p><b>Exhibition Tour</b> 1:30 <i>Treasures of Heaven</i> T</p>	<p><b>3</b></p> <p><b>Highlights Tour</b> 1:30</p> <p><b>Winter Lights Lantern Festival Begins</b> Environment of Lights installation on Wade Oval, lantern displays</p> <p><b>Film</b> 7:00 <i>The Agony and the Ecstasy of Phil Spector</i> \$</p>	<p><b>4</b></p> <p><b>Highlights Tour</b> 1:30</p> <p><b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> T</p>
<p><b>5</b></p> <p><b>Holiday CircleFest</b> 1:00-5:30 Music, Art Cart, food, shopping, and more</p> <p><b>Film</b> 1:30 <i>The Agony and the Ecstasy of Phil Spector</i> \$</p> <p><b>Highlights Tours</b> 1:30 and 3:30</p> <p><b>Metalworking Demonstrations in the Galleries</b> 1:30-3:30 Matthew Hollern</p> <p><b>Lantern Workshop</b> 2:00-4:30 Asian-inspired lanterns</p> <p><b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> T</p> <p><b>Lantern Procession</b> 5:30</p>	<p><b>6</b></p> <p><b>Museum closed</b></p>	<p><b>7</b></p> <p><b>Highlights Tour</b> 1:30</p> <p><b>Nia Coffee House</b> 6:00 Coventry Village Library</p>	<p><b>8</b></p> <p><b>Talk</b> 1:30 <i>Art in Focus</i></p> <p><b>Film</b> 5:30 &amp; 7:00 <i>The Secret of Kells</i> \$</p> <p><b>VIVA! &amp; Gala Gallery Concert</b> 7:30 Oberlin Collegium Musicum</p>	<p><b>9</b></p> <p><b>Exhibition Tour</b> 1:30 <i>Treasures of Heaven</i> T</p>	<p><b>10</b></p> <p><b>Highlights Tour</b> 1:30</p> <p><b>Film</b> 7:00 <i>Living in Emergency: Stories of Doctors Without Borders</i> \$</p> <p><b>VIVA! &amp; Gala Performance</b> 7:30 <i>Masters of Chinese Music: Facets of the Pipa</i> \$</p>	<p><b>11</b></p> <p><b>Highlights Tours</b> 1:30</p> <p><b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> T</p> <p><b>Lecture</b> 2:30 <i>A Splendid Gathering of Saints</i>, Holger Klein</p>
<p><b>12</b></p> <p><b>Highlights Tour</b> 1:30</p> <p><b>Film</b> 1:30 <i>Living in Emergency: Stories of Doctors Without Borders</i> \$</p> <p><b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> T</p> <p><b>Winter Lights Lantern Festival</b> ends</p>	<p><b>13</b></p> <p><b>Museum closed</b></p>	<p><b>14</b></p> <p><b>Highlights Tour</b> 1:30</p>	<p><b>15</b></p> <p><b>Talk</b> 1:30 <i>Art in Focus</i></p>	<p><b>16</b></p> <p><b>Nonmember Registration</b> Art Classes for Toddlers, Children, and Teens</p> <p><b>Exhibition Tour</b> 1:30 <i>Treasures of Heaven</i> T</p> <p><b>Library Program</b> 2:00 <i>Collection in Focus</i></p>	<p><b>17</b></p> <p><b>Highlights Tour</b> 1:30</p> <p><b>Film</b> 7:00 <i>Ferlinghetti</i> \$</p>	<p><b>18</b></p> <p><b>Highlights Tour</b> 1:30</p> <p><b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> T</p>
<p><b>19</b></p> <p><b>Highlights Tour</b> 1:30</p> <p><b>Film</b> 1:30 <i>Ferlinghetti</i> \$</p> <p><b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> T</p>	<p><b>20</b></p> <p><b>Museum closed</b></p>	<p><b>21</b></p> <p><b>Highlights Tour</b> 1:30</p> <p><b>Nia Coffee House</b> 6:00 Coventry Village Library</p>	<p><b>22</b></p> <p><b>Talk</b> 1:30 <i>Art in Focus</i></p>	<p><b>23</b></p> <p><b>Exhibition Tour</b> 1:30 <i>Treasures of Heaven</i> T</p>	<p><b>24</b></p> <p><i>Museum closes at 4:00</i></p>	<p><b>25</b></p> <p><b>Christmas</b></p> <p><i>Museum closed</i></p>
<p><b>26</b></p> <p><b>Highlights Tour</b> 1:30</p> <p><b>Film</b> 1:30 <i>The Seventh Seal</i> \$</p> <p><b>Exhibition Tour</b> 2:30 <i>Treasures of Heaven</i> T</p>	<p><b>27</b></p> <p><b>Museum open</b></p> <p><b>Film</b> 1:30 <i>Anchoress</i> \$</p>	<p><b>28</b></p> <p><b>Highlights Tour</b> 1:30</p> <p><b>Film</b> 1:30 <i>The Flowers of St. Francis</i> \$</p>	<p><b>29</b></p> <p><b>Talk</b> 1:30 <i>Art in Focus</i></p> <p><b>Film</b> 1:30 <i>Andrei Rublev</i> \$</p>	<p><b>30</b></p> <p><b>Exhibition Tour</b> 1:30 <i>Treasures of Heaven</i> T</p> <p><b>Film</b> 1:30 <i>The Virgin Spring</i> \$</p>	<p><b>31</b></p> <p><b>Film</b> 1:30 <i>The Navigator: A Medieval Odyssey</i> \$</p>	

## The Seventh Seal

Holiday films from the Dark Ages





# THE CLEVELAND MUSEUM OF ART

11150 East Boulevard  
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10:00–5:00

Wednesday, Friday  
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Closed Monday

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## **Twitter**

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## **Wordpress Blog**

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wordpress.com

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216-421-7340  
1-877-262-4748

## **Box Office**

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## **Membership**

216-707-2268  
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## **Museum Store**

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## **Special Events**

216-707-2141

## **Ingalls Library Hours**

Tuesdays–Fridays,  
10:00–5:00; Wed.  
until 9:00

Reference desk:  
216-707-2530

## **Parking Garage**

\$5 for 15 minutes to  
2.5 hours;  
\$1 per 30 minutes  
thereafter to \$10  
max. \$5 after 5:00

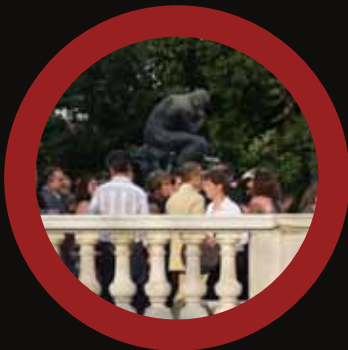


**NEW DIRECTOR P. 3**

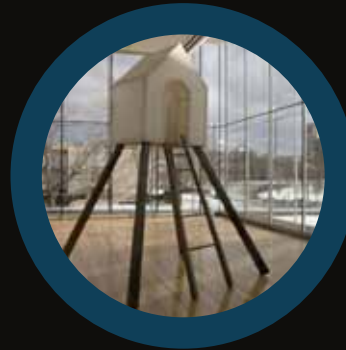


**KIM BEOM P. 6**

**THANKS TO  
DONORS P. 12**



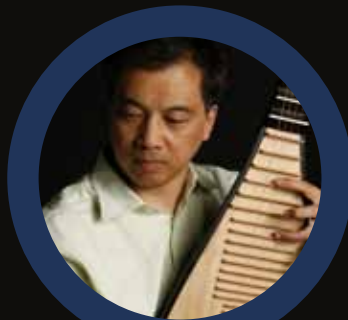
**LANTERN FESTIVAL  
P. 23**



**STUDIOS P. 24**



**FILM P. 26**



**PERFORMANCE  
P. 28**